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ABSTRACT

This book provides a theoretical underpinning for the strategy of freewriting through a collection of 16 essays that are very diverse in focus, methodology, and point of view. The essays are as follows: "Recording and Transforming: The Mystery of the Ten-Minute Freewrite" (Sheryl I. Fontaine); "Freewriting: An Aid to Rereading Theorists" (Pat Belanoff); "Bound Forms in Freewriting: The Issue of Organization" (Richard H. Haswell); "Using Focused Freewriting to Promote Critical Thinking" (Lynn Hammond); "Exploring the Potential of Freewriting" (Joy Marsella and Thomas L. Hilgers); "Voices of Participation: Three Case Studies of Engineering Students' Learning in an Art Appreciation Course" (Diana George and Art Young); "Freewriting in the Classroom: Good for What?" (Anne E. Mullin); "Freewriting: Teacher Perception and Research Data" (Barbara W. Cheshire); "Self-Expressive Writing: Implications for Health, Education, and Welfare" (James W. Pennebaker); "The Freewriting Relationship" (Ken Macrorie); "Toward a Phenomenology of Freewriting" (Peter Elbow); "Why I Hate to Freewrite" (Robert Whitney); "Reflections of an Experienced Freewriter" (Karen Ferro); "The New Rhetoric and the New Journalism: Reflections on Freewriting as Product" (Chris Anderson); "Projective Verse and Freewriting, or Do Charles Olson and Peter Elbow Have Something to Say to Each Other?" (Burton Hatlen); and "Thinking and the Liberation of Attention: The Uses of Free and Invisible Writing" (Sheridan Blau). (RS)

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